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Dynamization vs. Hybridisation in Media Texts: Acquisition and Accumulation of New Properties

Aleksandr Pastukhov ^{a, *}

^a Orel State Institute of Culture, Russian Federation

Abstract

World views and forms of human interaction, which can be included in the modern globalism, pose challenges not only for scientific disciplines such as political science or sociology, but also for language and media studies. If one wants to do justice to the global perspective that has become increasingly necessary due to social and cultural developments in these disciplines, the first thing to do in linguistic and media studies is to redefine the subject of study and possibly to expand it. This study takes into consideration new perspectives that give fresh impulses to the debates on genre canon formation and genre canon revision, which have been virulent in diverse formats of public communication. Dynamization and hybridity of media genres as well as the genre spectrum of modern media are presented in the paper as a scalable model that supports systematic and nuanced distinctions between degrees of generic blending. Accordingly contemporary media offer rich text material for developing such a model. The media texts indicate a clear tendency towards mixing of diverse media strategies. It will be also emphasized that this tendency, based on a distinct genres awareness, has been numerously documented in media texts in the recent years. The current revival of genre oriented and media generated text styles, at one hand, represent forms that merge genre attributes and blur the lines between them. The other extreme covers the motley bulk of media texts and makes their distinctive generic elements clearly recognizable, e.g. allows to follow hypothetic text changes from one genre to another. In the conditions of dynamization and hybridization media texts are challenged for the reader as a very complex arrangement of levels, settings and formats. They all perform an overriding unity of mental activity and reflections containing complex and amalgamated generic elements.

Keywords: media text, media genres, genre blending, dynamization, hybridization, information diffusion, globalism.

1. Introduction

For a closer analysis of the strategies and the media communication effects at the beginning of 1980s the integrating role in stylistic and medial text research (images, sounds, videos, online content etc.) was permanently kept. If the *media text* (MT) can be characterized as a hybrid *par excellence*, it would be rather misleading to analyze it in terms of genre blending. Because of the hybrid nature is fundamental to the core of the text concept itself. Finally the possible parallels between aesthetic principles of text constructing, text research and actual tendencies in text and media linguistics at the beginning of the 21st century demand a particular affirmative pathos,

* Corresponding author

E-mail addresses: alexander.pastukhov@yandex.ru (A.G. Pastukhov)

tending to merge writing styles and genres together, so they become original subjects of higher self-reflection and increasing research interest.

My next idea here is to measure *hybrid and genre blending* as an object of study. The similarity between styles and genres, which was carefully observed in the middle of the 20th century firstly through its role in text typologies, gave a rise to speculations about possible distinctions between the hybrid forms in general. Most of them, however, contain a clear boundary that was drawn between humans, so that this question arose again and again on the point where this striving for sharply defined the categories and the continuing influence on the “scala naturae”, “natural step ladder” or “chain of beings” to bring a new light into a hierarchical and static order, from the simplest to the most complex (Krüger et al., 2008: 9-10).

I mean here a small catalog of problems in text analysis and text classification, for which one might assume that a text theory should provide an actual framework for its treatment:

- 1) How does the local link from sentence to sentence ‘work’ in a media text?
- 2) How can we describe the context change in media text?
- 3) How possible transitions between text types (genres) in media texts are organized?
- 4) Which communication principles are followed in written media texts and how e.g. the dynamics of adhering or principles of information explicitness are coupled?
- 5) How do routinization, variation and innovation processes behave in actual writing activity and media text construction?

A comprehensive overview of various theoretical approaches towards genre blending, as we see, contains a tentative terminological and methodological matrix for generical analyzing of hybrid texts. Starting from the well-known difficulties faced by genre theorists the phenomena of genre blending and genre hybrids challenge the notion of their distinction in historical perspective. Rather than that, genres need to be treated as flexible categories shaped by the aesthetic and social needs of high-powered actors in the media field. A theory of genre blending in its historical development has therefore to tackle a set of key questions. Among them we call aspects of a generic profile that are attached to the hybrid ›Third‹. Further, *mediality* correlates with the concept of a communicative code, if we mean by a system of conventions, symbols, signs and rules for combining them with each other in the purpose to transmit, process, memorize and store the information in most optimal forms (Chernyavskaya, 2013: 122-123).

Which criteria can be used therefore to distinguish between varieties or grades of blending (intertextuality, intermediality, ‘modes of writing’, hybridity etc.)? Based on a following framework provided by several theorists who elaborate on generic hybridity we propose new heuristic categories which allow identification of genre hybridity as well as of the processual character of blending. In this flexibility *four* important components (Text – Author – Reader – Context) extent and determine the genre blending problem by analyzing the text itself.

Focusing on the aspect of a specific genre consciousness, which might have influence on a generic design, we also take into consideration the reader/recipient, who is aimed at uncovering conventional patterns of text reception as well as cognitive aspects of reading and text acquisition. At least, the context includes pragmatic, social and institutional background of any speech production. Consequently, a communication-oriented theory of genre blending cannot function without a clear understanding of the historical settings, and this principle must be proved in this research.

Such a goal can not be exhaustive, because some of the questions are already formulated in the genre theory in specific way and give an impression that it may arise for any text theory in related forms. All of these points of view are dealt with in more or less detail, because the mentioned strengthening of integration in media science leads to the new generation of media studies diversified by an interdisciplinary nature or a certain restructuring of the general text theory.

The evidence of this development is the uprising of ‘new’ connecting links, of holistic architecture in the scientific knowledge and its evolution in various interdisciplinary sciences (Fuchsman, 2012; Weingart, 2002). By definition, interdisciplinary knowledge connects disciplines and other interdisciplinary fields, unites science and society as a whole. The role of media and mass media is treated both in Russia and in the West in the strict dictionary sense (Fedorov, 2017). A. Repko and R. Szostak emphasize that disciplines, applied sciences and interdisciplines have now no rigid boundaries and are not changing. On the contrary they evolve social and intellectual constructs (Repko, Szostak, 2017: 6) or formate “universal competencies of a *Citizens of Multimedia*

in their semiotic approaches and media educational opportunities” (Fedorov, 2019: 244).

2. Materials and methods

Within the framework of mentioned problems, a special position is occupied by the question of how does the formation of conceptual and terminological apparatus, especially in the interdisciplinary sciences, takes place in new civilizational conditions. According to modern scholars, interdisciplinarity itself is based on terms (or concepts) that comes out at the “junctions” of different scientific disciplines due to their circulation, dissemination, or transition from one area of scientific knowledge to another (Bal, 2002). In this regard, one of the vectors of this theoretical stand-by is seen in our appeal to the specificity of terms and their convertibility (lat. *convertere* – ‘change, transform’), which are understood as forms and degrees of conversion (changes of terms) due to their functioning in the “new” interdisciplinary fields of knowledge and needs to adapt to the theoretical and methodological goals of the “new” interdisciplinary science (Zykova, 2018: 81).

To study the nature of this convertibility, it is necessary to clarify a number of issues related not only to the features of the term, but also to the term specialization, that is “transferred” to the interdisciplinary fields of knowledge, where it takes place and accompanied by a certain change or transformation. According to V. Demyankov, an interdisciplinary transfer of knowledge is “the transfer of theoretical achievements from one scientific discipline to another, when explanations are incremented both for a benefited and a donor disciplines” (Demyankov, 2016: 71).

A generalization of this aspect allows to establish an idea of new technologies for constructing the conceptual and terminological apparatus of interdisciplinary sciences, based on the conjugation or integration of heterogeneous knowledge in many scientific disciplines, as well on a global framework of culture, history, society and language. Formation and (co)existence of cultural traditions in the scientific knowledge are inculcated in various public communities, format technologies, and meta-language of interdisciplinary sciences and the concepts of any “epoch-making” linguistics. Here is not a simple tribute to strategic naming, but rather a challenge for linguists in their essential task of introducing new concepts and performing a quite certain function of social reflection (Pastukhov, 2014: 176).

The presented understanding of interdisciplinary knowledge transfer brings logically to the fore question, whether the meta-language lexical units are always interdisciplinary terms. The answer to it largely depends on how the interdisciplinary term is defined. In this paper I will combine it with the aspects of interdisciplinary dynamic and hybrid text theory. Both of them are represented here and theoretical components are intended to answer the just formulated questions. They primarily concern the emergence of a scientific system, namely, confirmation and testing of new theoretical models. Since their application, the automatic and theoretical context, i.e. the media reflection *a priori* would include an analysis of other social areas to overcome the isolation of the media system through the paradigm used to avoid the narrow ontology horizon in all presumable relationships (Pastukhov, 2010: 44).

Placing this approach within a symbolic of the dynamization and hybridization model (DHM), we expect that audience interacts with media at least in a para-social fashion (Lull, 2001) to develop new meanings based on the symbolic interpretation of a specific context (Blumer, 1969; Douglas, 1970). In short, this symbolic interaction theoretically encapsulates in the MT the entire communication process from message formulation to its interpretation and action (Altheide, 2016).

The DHM follows therefore the top-down direction. From a hermeneutical point of view, I consider this procedure to be an optimal analysis step, because a holistic, external and internal text framework for the macro-modalities to be interpreted is sent ahead. This also corresponds to the cognitive text processing and text reception, of which the recipients make an overall communicative and functional impression, when enter individual communication fields (Stöckl, 2011: 20). The following characteristics serve above all for the text recordings sorted by function, situation, structure, subject, culture etc. This five characteristics, which are understood as extreme text patterns are considered as description and delimitation criteria for the media text typology and have already well established in text linguistics (Opilowski, 2006: 149-150). The so-called cultural pattern (Fix, 2006: 264) consists namely of two categories: (1) knowledge of culturality; (2) knowledge of cultural codes. In the first case, it gives an orientation that is valid in the specific cultural communities, including norms, values and other patterns of personal interaction. The reflection of any text type (Textsorte) brings in its turn to perception of cultural codes, when

we take into consideration wide series of semiotic codes, on which a text should be checked (Opilowski, 2017: 68).

3. Discussion

Many contemporary discourses nowadays increasingly turn towards the re-definition of ideas while moving the focus away from strict representations of social and politico-economic processes. The conceptual nature of discourse is a key indicator that displays contemporary logic in media discourse too. So we argue that the concept-driven facts in politics, but also in media and consequently in media genres – necessitate new theoretical and analytical tools in media studies (Galik et al., 2015; Salvan, 2016; Trillo-Dominguez, Alberich-Pascual, 2017). It is suggested that, the incorporation of those ideas from the conceptual history of media to the deep re-thinking of the approaches to media text prove the re-thinking of dynamization and hybridization processes as equally crucial concepts, because both centers of study might be helpful for tracking the dynamics in/of discourses and their conceptual logic.

Identifying the media discourse as ideological ontology of contemporary public policy we find that in any institutional discourse the social practices are often regulated by imagination of power and ‘invisible’ hand of social changes that allow to track the actual legitimization of the social, political and economic dynamics in text. As for media discourse the following analysis touches upon the realization of common purpose in genre characterized by its status and hybrid nature. The most media statements (media texts) require obtaining information about the background of the generic and textual features to understand the main journalist attitudes of the genre (Hiippala, Tseng, 2017). Practically we find in any text the distinguishing macro- and micro-textual features of particular genre, so the important co-occurrences between these features at the macro-textual level display a wide prototypical and rhetorical move in MTs, which can be explained not only as the author’s intention, but at the micro-textual level as modalization or discourse marker that arise the multiple perspectives and changes among diverse phenomena of mediaty, mediatization and rhetorics.

The ideal representations of media genres span the broad fields, and the great importance lies in understanding of a media genre (Huang, Zhang, 2019), its identification in the discursive environment (Barragan, 2016), in language use and in institutionalized and controlled settings concerning the communicative conventions in participant groups or discourse community.

For some linguists who operate with and within positivist approaches to textual dynamics this may not mean a lot of models that contain essentialized perspectives on the text production. In media practices of homogeneous communities the processes of globalization might mean a threat to linguistic practices, arguably leading to the ‘contamination’ of speech communities and cultural traditions in textual production. This might also mean a closer attention to the textual innovations that occur due to the cultural and semiotic differences in these communities. Linguists and media researchers look today more closely at textual practices; no longer they discover a new set of structural laws that govern the text production, but “rather become more conscious of the fact that these structures evolve and mutate, transform and differentiate from each other in ways that are sometimes difficult to predict”. In new historical circumstances, one key area in sociolinguistic and media research is the meaning-making research, that is transformed through the dialectics between the global, national and local in a cultural-semiotic space (Kostogriz, 2006: 224-225). So the developing of perspectives on textual dynamics we find arguably central to the processes of contemporary language and media changes.

Almost all studies in the field of media and communication research deal implicitly or explicitly with communicative phenomena; how they evolve over time, when social and individual effects are the needful triggers, what reasons are behind them and indicate how they change. The media communication itself arises in this situation within a wide network of dynamic interaction between a lot of communicators, recipients, messages and media channels. Messages are permanently conventionalized in communication and are not isolated, but more embedded in a social action or chained communication acts. Without a doubt they can be characterized by growing dynamics and complexity, so the theories of media linguistics are increasingly focused on dynamics.

At the same time empirical methods for mapping sequences of media communication are often overwhelmed. This prompted concept of ‘dynamic processes’ is a pleonasm, since these processes are dynamic by definition. Our research is based on the fact, that these processes are not

isolated from the influenced, overlapped or independently developed text. And this generates an observable development as for 'dynamics' de facto.

We also think that it is necessary to point out the communication dynamics separately, because it is one of the greatest challenges of empirical media and communication research, especially in the Digital Age. Empirical methods would also show a deficit here: *capturing the dynamics* in changing media environment allows evaluating the journalism as a *marketplace*. Publishing fast and often, appealing to users on multitude distribution channels the challenges to journalism and media research lay in the dynamics that is really difficult to capture. Thus, the methodological study of dynamic sets provides a renovated understanding of news outlets, published in updated patterns to capture the information within this dynamics. As we see further, all empirical data (media texts) are originated from exemplary news, from which its understanding is resulted.

MTs assumption is followed by the mentioned dynamics more than its legacy. With certainty we can determine short-lived news and flexible media updates as continuously separated and differentiated consideration. *Descriptive methods for investigating dynamics* become more obvious with the rise of digital technologies and digital MTs. The methods of study only recently become more common, because most of them treat MTs as static systems however the snapshots permit quite limited insights into the textual dynamics.

The type of communication, research focus (long-term *vs.* short-term dynamics) etc. influence the choice of involved analytical methods (Fruttaldo, 2019) declare some measures from the standard analysis toolkit to be used in combination with time-series analysis of/for dynamic serial texts. Others are unique to show that there are many fine-grained and time-ordered structures in them. A dynamic MT contains the *re-inforced Spiral Models to Dynamic Communication Phenomena* that are related to the DHM as a conceptual one. This model is highly integrated both on media use and media effects. Researchers relied on this conceptual point to explain reciprocal effects in various domains. Considering boundary conditions, the journalists have lagged behind this theoretical advancement. Below we try to discuss how the inappropriate text modeling can produce potential findings about the occurrence of re-inforced spirals and what we can do with them. Conceptually, extant research has focused on escalating spiral dynamics while the text processing opens more common dynamic processes, e.g., homeostasis, wear-out, depolarization. Therefore, we urge to think that communication dynamics is a different view on new models of dynamic processes in speech.

In contemporary discourses, concepts cancel the '*generalisation*' of the social reality and become more *operational* for the legitimation of media formats and their regulation. They are not just additions or elements of a meta-language tied to representation of social action, but outright replacements of discursive constructions of social change or of those that are undertaking some rapid and abrupt social processes (Krzyżanowski, 2016: 309). It is also argued that the concept-oriented dynamics of discourse require a new, close and systematic understanding of *recontextualisation* (Krzyżanowski, 2016: 310). So the *dynamization* becomes the central trend that effectively re-focuses its interests towards language as the key carrier of dynamics and change. The dynamization itself concerns primarily with texts and words and results of this work can be evaluated through the media exegesis at all.

The mentioned tension between innovation and stability in media has given rise to the new trends in the journalistic practices that are constantly exploiting forms of hybridity and genre-mixing in order to compete with new ways of delivering news (Cushion, 2016: 78-79). As new media technologies were introduced, the "boundaries between modernism, book history, media studies and modernist formal experimentation were developed in dialog with material conditions of publication, circulation and reading" (Jaillant, 2019: 91). So every linguistic variation across media might be traditional due to differences between new and unexplored formats and registers. This is due to what Tseng (Tseng, 2017: 228) refers to as "narrative patterns across the media", thus it blurred the line between the media and colonization of media spaces by new genres (Fruttaldo, 2019: 2).

Media practices govern in a particular way and generally refer to the news values. Thus, thanks to a Discourse News Values Analysis (Bednarek, 2016), it is better to define the nature of genre, while the focus is removed on how, actual news tickers are developed and the changes are highlighted by the context. The content can also migrate from one platform to another, with a specific reference to the newsworthiness. In this sense, *hybridity* is strictly connected to the social

context where it blossoms. If fluidity is one of the characteristics of contemporary communication, *hybridity* should be also understood as a fluid phenomenon, as an inevitable “consequence of the extraordinary flux in communities of practice”, where their “boundaries become less secure in response to social pressures and to dynamic changes in the institutional, professional and organizational conditions. Thus, the genre combination as also that of hybridity appears less than desirable, since it seems to imply a simple co-location or a fusion of two (or more) already existing recognizable objects. The metaphor on which the notion of hybridity is based seems to ignore the complexity of contemporary society, where genres’ manifestations are constantly changing in order to keep up with the fluidity of the social and professional contexts in which they are created.

Given this picture, journalistic genres “should be understood within a wider context of liquidity” (Bivens, 2014: 77), as practices which incorporate the liquidity of contemporary society in their routines. However, since liquid modernity is unrestrained, journalistic practices try to convey this flow of ever-changing information by relying on their traditional boundaries and formats (Fruttaldo, 2019: 3).

The problem of the *hybrid text* is familiar in modern media as a text created by a ‘new language’ and occupied a space ‘*in between*’ (Snell-Hornby, 2001) and is therefore not identical with the concept of a dynamized text discussed above (Pastukhov, 2014: 183). Although there are many similarities in the phenomenon of ‘media text’. For the researcher, the hybrid text – due to its ‘linguistic involving elements’ presents many problems. These emerge clearly from the examples, which are taken from recent social events and traditional forms of the MTs, known as hybrid.

Innovative linguistic nature of MT is often reduced by the media communication. A hybrid text with a dual purpose has to integrate narration and information. It presents important values about topics using various means of generic expression. A hybrid text is firstly referred to as blended or mixed-genre text, multi-genre text. Although not new, hybrid text is certainly an engaging, provocative and passionate form. Many imaginative and artfully crafted hybrid texts have a lot of aesthetic means to perceive or understand effects and responses focused on gathering and reflection of information. Thus, an aesthetic stance when reading a hybrid text lays in figurative language, text structures, symbolism, images, vocabulary and inferential thinking focus that depend also on external information delivery, understanding and analyzing and evaluating public systems and solving problems. By integrating narrative and informational in a hybrid text it enables to take both stances, because one of the most interesting aspects of hybrid text is the use of design features (Bintz, Ciecierski, 2017: 63).

The responses to some of the issues raised in the following research, highlighting similarities and differences in the interpretation of the hybrid text. The questions dealt with the notion of hybridity and the definition of hybrid text evoke in its functions. The various levels at which hybrid phenomena manifest them are the genres, to which the hybrid text applies. The most common effects are concerned in its status. It is concluded that it involves greater complexity than had initially been defined. Therefore, the original hypothesis is reformulated to account for the fact that hybrid texts are not only the primary products, but they can also be produced as original texts within a specific cultural space, which itself is an intersection of different cultures.

The origin of a hybrid text is to be found in the domain of cultural contacts, languages and artistic forms. The character of hybrid media texts allows to look insight into the historical and cultural developments, as well as of philosophy, aesthetics, religion, psychology etc. New forms of hybrid text mutually develop: (1) modifications of traditional narrative forms; (2) overlap of traditional genres with unprecedented forms, innovative aesthetics and philosophy; (3) new generation of innovative genres and their design.

Complex, multidimensional and dynamical development of a hybrid text break the borders that are often so vague and difficult to understand what kind of genre we have to deal with. It should be clearly understood that genre definition of hybrid texts is not also a subject for linguistics, but for literary studies too. In the development of fictional texts there are various projections concerning the modifications of genres. Many authors arrive at hybrid genres through essayistic forms, memoirs or non-fiction, which are compatible with the hybrid media texts, using imaginative expression, voicing, memorizing, emotionally meditating and intellectually discovering the contexts. The analysis of the trace model is transferred into concrete speech representations and threats of the written text that leads to the observations of social phenomena circulating in the modern media at home and abroad. Reading and reflecting of hybrid MTs is omnipresent, also when computerized treatment traces the media text production in the purpose to provide its traces

in the future, rather than usual collecting of information on the event. Their decisive role of what we call the traceability of society, we'll follow below.

4. Results

The heterogeneity of the methodological prerequisites for the stationing of media text to a common language is perceived as a “complex of homogeneous options and is positioned through identification of the codified norm and its variability” (Pastukhov, 2014: 181).

Now we try to modify the narrow look to the MT, because our goal is to compare the *information diffusion*, including all the drivers of this process. Hence, it is unpractical to exclude the external factors. The just mentioned, and predominantly new distribution channels make it possible to attract attention to a new platform of media formats that predict the design diversity that was previously unusual to the MT. Besides that, we want to emphasize, what the *information diffusion* is. In a suitable definition it can be formulated as *a process by which a piece of information, e.g. a message is spread between entities, i.e. users are potentially receptive to that piece, in a closed environment, i.e. ignoring external effects* (Guille, Hacid, 2012). Such conclusive and holistic information in its multimodal and contrastive forms is to be assembled, when contrastive assessment aspects are still appropriate. Four parameters of this contrastivity in MT are discovered by (Hauser, Luginbühl, 2011: 79-89), which are highly interrelated with R. Opilowski (Opilowski, 2017: 70): 1) translocal and local multimodality strategies; 2) communities of practice; 3) journalistic cultures, 4) influencing factors.

In this regard, we find an interesting development in the controlled subjectivism of the MT design, and here it is certainly a mixture of elements. One speaks on the *hybridization* of a media genre, which accumulates mostly the content, formats and design options of the non-fictional texts. Farther it can be analyzed again in relation to the convinces or combinations of reenacted scenes, especially those that are real. The narrative is reinforced by scenes, in which the author illustrates what happened or what was experienced. But we see, that some visual effects in MT provide a certain tension or give an added value to its reflection, how the experienced situation is felt. This combination in MT is mutual, because the text contains more fact-filled means to keep the reader closer to reality.

For the transmission of information and the construction of MT, various forms of textuality are used (cf.: *polls regarding a topic, a watched performance* etc.), which stylistically can be completed or conversely repleted with “coloured” stylistic figures and “refined” speech formulas. In contrast, they build fast and spontaneous communication, which shapes the agenda in the penetration from the everyday into the media texts and back. MTs re-construct everyday life and everyday language, so the text dynamics by itself can be considered as a hybrid or aggregate property of a MT.

There are a lot of controversial interpretations of *media texts functions*. MT is both the elementary meaning unit and is seen in cognition discourses as part of unlimited informational waves shaping the life worlds of media recipients (Khorolsky, Kozhemyakin, 2019: 273). Then, according to Zapf, the MT fulfills two basic functions. Firstly, they act as a »sensorium and symbolic balancing body for cultural undesirable developments and imbalances, as a critical assessment of what is marginalized, neglected, excluded or suppressed by dominant historical power structures, discourse systems and forms of life. But this is also an appropriately complex determination that can be experienced in concrete terms of human reality within the media system and developments of undeniable importance”. The second function is “the articulation of what is culturally repressed or released in its diversity, ambiguity, dynamic interrelation forms, in the dogmatics of frozen worldviews and discursive ambiguity claims” (Zapf, 2008). Summing up these views we mean, that they could be substantiated not only at the level of exemplified texts, but also at the specific range of text meaning and functional potential of journalistic genres. The assumption of MT reacts to social deficits and can be considered in the dynamization and hybridization model (DHM) of a media genre.

The genre-dominated media theories have been developed and popularized in various forms since the 1980s. The cultural orders and media genre system represent all “miscegenated” forms of non-fiction associated with an ideological drive. They also characterize the Another in reader’s notion to confront the ambiguous “Other” with the challenges that illustrate a theoretical approach.

There is a remarkable intersection of current discussions about the ‘identity’ that has expanded the role of various icons of race, ethnicity, sex, class etc. But this is not new at all: *generic*

stratification in MTs confirms momentary the nature of genres, reflects the needs of their parameterization and streamlining of the entire media genres system, which is fragmented or built by dissimilar constituent elements.

Such *multimodality* (demarcation of text parts, static or dynamic images etc.) and *multifragmentation* of media statements (news) offer different cognitive entries, interpretation and special reader's reception. The principles of multimodus, based on theoretical and practical approach to media structures design, strongly affect the communicative behavior, because the recipient intentions indicate thereby a new order of relationships between media structures, principles and ways to media text "mastering".

We see farther that *hybrid*, *sub-genre*, *neo-genre* and *classic* (in terms that are frequently used, but not well theoretically grounded) are the registers, with which texts can be classified, and they stand paradigmatically for genre-theoretical considerations. Genre combinations and genre hierarchies, historical and intertextual relations as well as text canon or corpus debates (Scheinflug, 2014: 35) particularly unite views on media text and genre hybridity as a guiding concept in modern genre theory at the beginning of the 21st Century. The success of genre hybridity can be historicized from essentialist genre theories, since it is particularly easy to show using examples of multi-generic texts that are constantly being processed and cannot be clearly delimited. On the contrary the emerging *hybrid forms* or *hybrid genres* exceed the boundaries between information and entertainment, fact and fiction, they broke cultural boundaries that many years ago were considered in media discourse studies.

The emergence of numerous hybrid genres says more about the development of a multimedia culture. The users are more characterized by mobility and broad media literacy; they record a fundamental cultural or even epistemological change (Schmidt, 1987: 189). Changes in media system re-act schemes explained in eventual 'constructivist' media genre theory. Moreover, the general cultural-historical assessments overlook the fact that in addition to the common more or less spectacular changes many of the "functional and structural basic types" are still alive, even if sometimes they are underestimated (Müller, 2003: 213).

In this reason I argue that issues of generic hybridity embody the multicultural melting point while another kind of multiculturalism promotes and reflects the current debates about generic canons in general and in any field of print media in particular. Ultimately, the intersection of *identity* and *genre* allows not to move away from a binary system of determining multicultural identity, but to reach the required "reading performance" by discovering vital features of the MT. Not least it happens by "fostering an informed and compassionate vision of the Different", what is great accomplished by a media education (ME) and well-known "approaches to the journalistic canon and standard texts in a deliberative and critical spirit" (Behling, 2003: 412-413).

The macromodalities of the MTs result from the selection, shaping and linking of linguistic and visual character modalities at all. In the opposition "Form ↔ Content", they constitute a new media linguistics paradigm "Language + Picture Text" and contribute to the communicative and functional complex. The requirements of a technological or institutional medium, concrete text type conventions and textual strategies that are organized in the 21st Century for a wide formalized and content-related implementation of both macromodalities and their subordinate components (Opilowski, 2017: 68-69). So the *text*, *genre*, *text type*, *text sample* etc. urge to turn to a wide body of MTs, which are important not only for the conceptual coverage of all what is happening in modern media, but also for fixing a speech and common text profiles as important reflections, relationships, conventions and convergations between text samples. The whole characteristic of the media style and the "new-equipped" media culture determine the communicative situation within forms that are fixed, or already exist, or are born again.

The genre hybridity, as we understand it, is mostly synonymous with the term *genre mixing*. Rick Altman not without reason speaks about it using a discourse analysis terminology: *new genres* are "emerged by expanding a known genre, for which a new genre would rather been emerged by substantiating the adjective. Altman determines in this sense genre mixing as a special type of genre combination and the metaphor of the genre mixing emphasizes that in a genre mixing the genres are, as they were, so they can be identified as distinct genres (Altmann, 2006: 54-57, 62-68).

When dealing with media genres, there are two important aspects to be born in mind. On the one hand, new communication forms are fluid, unstable and fast-paced. On the other hand, genres are "a complex type of document, more composite and unpredictable". These views are highly interwoven and often result in classification hurdles. Following M. Santini, I suggest to analyze the

eventual genre classification in terms of two textual phenomena: *genre hybridity* and *individualization*. The identification of them helps to pinpoint the range of the so called automatic classification. More precisely, genre hybridity accounts for multi-genre variation, while individualization refers to absence of any recognized genre. In a few words, MTs follow a “zero-to-multi-genre classification scheme, that involves zero-genre or multi-genre classification, in addition to the traditional single-genre classification” (Santini, 2007).

As we see later, genre *hybridity* is by no means a phenomenon of the media alone. The traditional generic classification is often dispensed in the potential audience intentions from which it is being addressed. However, ideas of media researchers assume that genre hybridity is highly constitutive. It often focuses on media products that are intended to a broad and heterogeneous reader’s audience and expand their prospects and effects by combining several genres. Many of them are very stable and coherent, so the *genre conventions* can assume the “genre hybridity” including all texts that combine actual conventions of two genres at least. But unfortunately there is still no any recognized study that explains how to combine genres. Our comprehensive overview of various theoretical approaches towards genre blending contains suchwise only a tentative terminological and methodological matrix for analyzing them as generically *hybrid texts*.

Although we recognize that text linguistics is objective and has its social, cultural, political and economic endeavor, it nonetheless has a privilege of hybridity, demonstrating extensions of communication that venerates scientific derivations and lends charismatic appeals to which it even is susceptible. This charismatic ‘power effects’ obscure the researchers themselves to use the term *hybridity* metaphorically. Despite some misgivings, it may be useful to identify components of the hybridization cycle. The most common of them can be claimed by constitute “individual indexes of the aptness and utilities of analogy from cultural to biological hybridity.” In outlining them, we mean that the extension of hybridity (in metaphorical use again) resonates – and does not necessarily contradict – with the kinds of human activity undertaken by those, who originates a genre. In order to do so, the reader treats any MT as a hybrid, therefore a position of it will be justified by the *metaphor of hybridity* itself (Bould, 2013).

The following research gives only an introduction to the ‘*hybridity table*’, which is to my opinion a systematic tool designed to create the balanced cross-genre hybrid in many scientific, artistic and fictional worlds. Such hybridity table is developed as part of my ongoing practice-based research, which, in a broad sense, discusses the terms ‘genre’ and ‘hybridity’, primarily in media and text studies. I will attempt to clarify how an understanding of these terms is utilised in the hybrid reality that also includes examples of the key discussion and considers hybrid tools. Through outlining compositional elements I hope that this method might be utilised by other media text researchers, first of all, by those, who is creating new textual “balanced and cross-genre hybrid forms” (Mayall, 2016: 31-32).

Transition of the term “*hybridization*” into the discourse analysis is often associated with an increasing need to study the relationships between discourse as a productive form of its organization, which contributes to the “grade of heterogeneity, openness or mobility of discourses” (Sokolova, 2020: 51). In media studies we recognize at this point important levels of *media hybridization* as a highly differentiated ability to use text types, when so-called semiotic modes help to formulate a message. So we can speak about *multimodality*, e.g. a written text design that is generalized through a wide palette of incorporate images, video, audio files etc. or frequent use of several semiotic resources (Marx, Weidacher, 2019: 34-35).

The original, elaborated and generalised concept of *mediatisation* (which I call *hybridisation*) can, however, be broadened in the idea that the transmission of influence is not limited to the domains of media or politics. The integrated model of hybridisation acts on the assumption that each subject involved in media communication gets determined by all the others. The behavioural network from reflecting the Other and taking over parts of their roles can also be regarded as *hybridisation*. In this chain each element gets hybridised by other elements. For example, the political actors get hybridised by media subjects and media users (cf.: *politics goes populist*). Contrariwise media subjects can be hybridised by political actors (*media become a political power*, ‘*Fourth Power*’ etc.) and users (*media become commercialised*). The users are hybridised by media subjects, because they absorb opinions presented by media and political actors, they are politicised and display this e.g. in common use of popular culture and new technologies (Reifova, 2010: 116-117).

Strict examples of the hybridization in MTs, occurred in the conditions of communicative changes, enhance new characteristics of hybrid nature, that at different text levels manifest the real hybridization of a genre. In the merging signs of literary, written or conversational speech, national codes of contamination, ironic deviations when discussing a media topics can be facilitated between the sender and audience (Markova, 2015: 135). The *hybrid forms of journalism* are also highly driven by the desire to save financial resources when creating content. As a result, texts published in media or delivered to the editorial boards are mostly considered as *PR-Ersatz-News* (Korochensky, 2017: 23).

What criteria can determine the essence of a *hybrid text*? As we have noted, hybrid texts are a special set of elements, which have a modular structure. Immediate hybridity of a MT is given by the vivid ensemble of properties arising from the secondary nature of a text and its intertextuality. The use of the so called precedent or well known texts is the most common factor that indicates hybridity, combined with a tendency toward elliptical syntax, grammar compression etc.

The *hybrid text* reflects therefore a wide world's reality, and this is a hybrid world itself, where the clear-cut/ conflicting power structures or public systems act in the way to interact heterogeneous groups and unpredictable forces in a constant flux. So the hybrid text is a concrete result of international, intercultural, globalised lives, and in this point it can be as to its existence (Snell-Hornby, 2001: 208). Being heterogeneous, media texts as urban signs are "always open to *hybridization*, especially in moments of historical and geopolitical changes, and at the intersections of cultures (Demska, 2019: 2).

I think, that the concept of *hybrid text*, proposed in (Baptista et al., 2011: 30), follows the concept of visual processing of captioned images and presupposes a *dynamic concept of text* (Scherner, 1996), in which the meaning of a *global text* is supported by one of the textual levels and the perception itself. It is also guided by empirical and culturally acquired knowledge. In this dynamic concept the reader's expectations are progressively validated, so they can determine the way, in which reading and understanding of a MT should be proceeded. Finally the operation of reader's expectation and meaning construction heavily depends on the processing mode that is perceived in a hybrid manner too.

Representing this normative cell, which Yu. Kristeva describes as "transition of discourse to text" and "transition of text to discourse" (Kristeva, 2000), a new matrix structure is built, in the purpose to present the opportunity to the change of modus framework (Holsanova, Nord, 2010: 83-84). In them the subject, occupying the position of an agent (media actor) in the propositional structure is able to fulfill its function (speaker, writer, author, translator etc.). In the illocutionary structure the subject's function in the perception or reflection of actual pragmatic or intentional speech structure (Danilova, 2011: 159). To my mind, the dynamic relationships between the genres and social developments by no means is limited to the function of satisfying needs. So media texts and media genres can easily be treated as "sets of new and free needs" (Vobkamp, 1997: 655). That is, they can freely contribute to expansion and production of needs of the society. This function is particularly expressed by the possibilities of fictional freedom while creating, processing and translating the world experience.

But the functional approach to the *dynamics* of a MT is to be explained as a continuous process of 'responding' to change social needs. It can be also supplemented by linking it to other functional modes. The suggested DHM of a MT, for example, can be dedicated to the so-called '*cultural ecology*' that enables a more precise relationship description between MT and society as well as between genres in history and society (Gymnich, 2010: 132).

By 'language as process' is meant a well-turned possibility of successive choices leading up to the production of a MT. Sometimes it is not related to the cognitive processes of an individual speaker/writer, especially when the author's view of the final text is not modeled by several rewritings, corrections and preliminary versions. So we see the current text dynamics is involving in two topping concepts – '*Time*' and '*Movement*'. With other words a text is the product of a choice made on the systemic network that is realized by structures followed by author's choice. Every choice causes by a real displacement in language, and drift from one point to another. Actual '*Choice-in-Network*' can be established as a special measure of Time or Movement during the '*Text Making*' or as needful devise of '*semiotic particle*', as it were, to trace text displacement in space (Figueredo, 2019).

This leads to the so-called *dynamic change* in media text properties. How many changes should happen to the text before it transforms to a new media genre or text type? The answer is in

the conventional properties of the text, fixing the reasons for "dying" of 'old' texts. It is also important to keep in mind the over-offering of texts through the "new media" and those that are modified from "old" ones. A large row of traditional media genres is now adapting to new conditions, but still retains its status and characteristics of the "source" text.

In order to follow this dynamic more precisely, it is efficient to consider the differences marked as dynamical *functions* of a MT: (1) *cultural and critical metadiscourse*, i.e. 'sensorium and symbolic balancing body' for cultural undesirable developments, freezing symptoms and pathologies (Zapf, 2008: 33); (2) *imaginative counter-discourse*, with which MT puts the culturally marginalized points at the center and brings oppositional claims to the advantage (Zapf, 2008: 34); (3) *reintegrative inter-discourse*, that manifests itself in MT and its functions that play the role of "a place for bringing together special discourses and interrelations of the heterogeneous and multifaceted interactions of culturally separated areas".

This triadic matrix of text dynamization as well as the general understanding of MT as a cast copy of cultural ecology is suitable for any applied research, detecting the media genre functions when new synthesis and expansion are to be clarified and consistently thought ahead. But how do they relate to the MTs that are characterized by their own dynamics?

As we see, the text dynamization contains a number of potential features in print or digital communication. The language norm in its turn is perceived in the dynamic aspect too. It is the result of socio-historically determined speech activity that consolidates traditional and systemic implementations or creates new units with higher potential capability in the language system, on the one hand, with realized patterns on the other (Skvortsov, 1970: 53). This idea covers both the static (language unit system) and dynamic (language functioning) aspects of speech activity. It means here that the principles of communicative expediency are very essential (media stylistics), i.e. it compliances with norms of situation and the goals of communication. In most cases, the illustration (*picture*) changes the verbal text valuation to the opposite: as a rule, the picture makes "non-dynamic" verbal text to "dynamic" or in the opposite destroys the 'dynamism' of the 'dynamic' verbal text (Vashunina et al., 2019: 478).

The theoretical appeal of the term '*dynamization*' lies also in the fact that it is extent and breaks the methodological circle in attempt to give a conceptual, but possibly compressed definition of this phenomenon. It should be remembered that it is impossible to understand and imagine this methodological bunch with a decrease of its complexity. It also fails when a reduced or inadequate theory, as for the text dynamics is concluded only in a limited distinction of competencies between message recipients and senders (Pastukhov, 2014: 178).

5. Conclusion

Modern media represent now not only a technological platform, but also a full-fledged institution, actively influencing forms of social life. The media involvement in everyday reality is very significant so that many of the social developments can no longer be considered without a media component. The status of modern society as a mediated one brings to the forefront polymedia and new hybrid forms of thinking. In the conditions of moral responsibility (Semenets, 2019: 91) they become the especially important factor of narrowing the private sphere and expanding the publicity. It seems that a bright future is blooming for the MT. There is also a great interest, which was undetected for a long time. The introduction to the online platforms is due to the conventional attitudes of traditional media, which does not respond to the public interest in the relevant MTs, which may be caused by the non-existent property of MT as a reader magnet.

The destination of media products is extremely heterogeneous: it may have the same cultural identity with the addressee or be different. In the first case, there is an obvious discrepancy between the personal and /or cultural identity of addressee and recipient, however, they clearly have the same collective identity (Grishaeva, 2011: 107).

The reasons for a global *hybridization* of a MT are easily distinguishable:

- information transfer channels turn to multimedia platforms;
- types of MT creativity reflects generic and technological diversity: journalistic, literary, advertising, PR-text, as well as audio/video files, photos, animation, graphics;
- different types of text acquire common features and obey similar requirements;
- genres are naturally transformed into convergent media system;

- media content is divided by informational, analytical and entertainment components with a predominance of information with emotional status (“infotainment” = information + entertainment);
- the author of the text becomes “hybrid” or “collective”, according to the synthetic functions of professional duty in media, so an “averaged” reader can generate “his” own content (Miloslavskaya, 2017: 137).

The experience of laypersons and experts proves the thought, that professional media design does not play a minor role. Thus confirms also that a high-quality design can distinctly increase the interest to the MT output. But not only text design. There are also new forms, formats, series etc., that would rather be able to establish connection with the reader. And this happens mostly through the uniqueness of a MT. We state in this sense that the text change (*dynamization*) occurs in the text properties expanded modifications of communicative, personal, medial, cultural, distributive, socio-political, receptive and productive factors (Pastukhov, 2014: 179). This complex seems to have no violation of objectivity, and it goes hand in hand with the theoretical basis as for authenticity and objectivity. We also believe that this factors are to be created. They even go so far that only subjectivity, since this makes it easier to establish a connection to history. The controlled intervention as a certain enrichment for the reader can not be generated in any other way. It seems also clear that a large number of opportunities for modern MT is successfully re-newed in various forms, formats and designs, that probably would be claimed. A high level of modern text linguistics has now a great potential to “dynamize” and “drive” innovated media text.

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